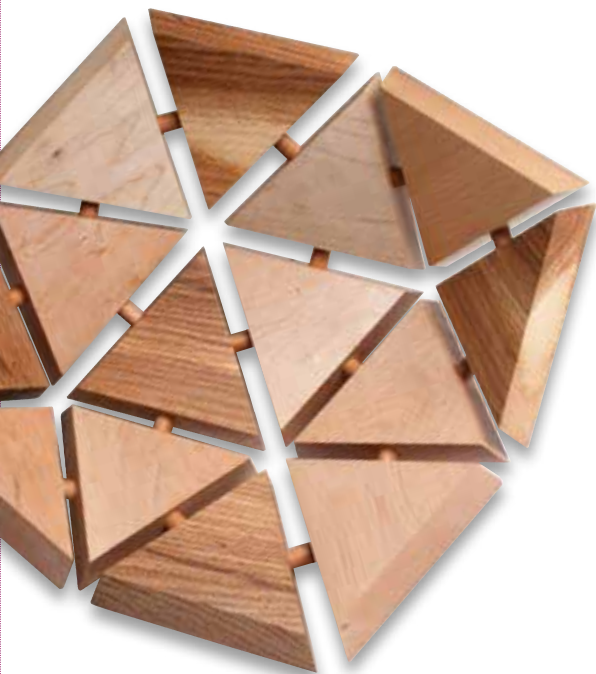


# CREATE FROM A CRATE

2014



VICTORIAN WOOD  
WORKERS ASSOCIATION



Backspace Gallery, Ballarat Art Gallery  
City of Ballarat  
27<sup>th</sup> February – 16<sup>th</sup> March 2014

Damien Wright  
President, Victorian Woodworkers Association  
February 2014

## WASTE NOT, WANT NOT

A tree is born, and grows tall in the forests of northern America. Magnificent oaks, striking sycamores, majestic maples, and cherry orchards. They are harvested, graded, selected and sorted. Superior timbers get the top jobs, while the lesser grade timbers of these beautiful species, end up as packaging structures. They become shipping pallets and crates. Some get laden down with potato with huge rolls of foil for chip and biscuit packets. Then they board a ship, come all the way from America and land on Australian shores. The crates then usually get trashed. Some lucky ones end up stacked in massive piles at the Waste Converters / SMART Recycling Depot.

This is where things begin to change, as Managing Director of Waste Converters / SMART Recycling Ward Petherbridge looks beyond the pallets as waste and sees the beauty within. In collaboration with the artists and members of the Victorian Woodworkers Association, this potential waste is taken and transformed into objects of beauty and function. Furniture, sculpture, art, home-ware items, games, clocks and musical instruments are made to admire and treasure.

The interest in recycling and value adding to waste timbers has captured the imagination of a wide variety of patrons and participants.

As the curator of this exhibition, it amazes me to see Australian artists and craftspeople take up the challenge of transforming what just looks like rough, dirty old pallets. As an artist I also took on the challenge of creating an object from a crate. From the 2 scrappy crates, I removed 264 nails from the timber, discarded offcuts and decided on a creative gesture. Like my fellow makers and exhibitors I experienced a surprise package of beautiful timbers – cherry swirls and oak flecks.

I would like to thank the Victorian Woodworkers Association Committee in assisting with the rejuvenation of Create from a Crate exhibition. Thank you to my friends on the Exhibition Committee, John Monument and Ward Petherbridge. As part of the Exhibitions team, I would like to thank you to Rohan Schwartz, Emer Diviney and Emily Williamson for their tireless efforts.

Most of all, I want to thank all the artists for taking on the challenge of creating a work from a crate and making this exhibition possible. Without your creativity and foresight, these beautiful timbers may never have been seen again.

Waste not, want all!

Libby O'Brien  
Curator, Victorian Woodworkers Association  
February 2014

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The seed for *Create from a Crate* began over a decade ago at Waste Converters / SMART Recycling Depot in Dandenong South, Victoria. In Australia, most timber waste either ends up in landfill or is pulverised into low value mulch. For many years, due to a lack of viable alternative markets, I have regrettably watched huge volumes of timber pulverised in our industrial chipper. In Victoria alone, over 500,000 tonnes of timber waste is disposed of per annum. This quantity is enough to fill the MCG one and a half times each and every year!

In an effort to encourage people to reuse waste timber, Waste Converters / SMART Recycling set up a secondhand timber yard. It was not long before a dedicated group of woodworkers began to make regular visits to fossick through the timber piles, seeking out exotic species and aged timbers with interesting features to work with. The creative and skillful ways this cohort of craftspeople, designers and artisans transformed discarded wood was the inspiration for *Create from a Crate*. I wanted to establish a platform to educate both the woodworking and arts community and the general public about the inherent beauty in industrial timber waste.

I am proud that this exhibition has stood the test of time and is now showcasing its 5<sup>th</sup> exhibition. Once again I am amazed by the talent and ingenuity of Australia's woodworking community. It is a delight to witness the transformation of discarded timber packaging into these beautiful and functional objects. This exhibition is a testament to the need to value our planets resources, reduce waste and live sustainably.

Ward Petherbridge  
Managing Director, Waste Converters / SMART Recycling  
February 2014

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## GUS AQUINO

Gus Fine Furniture Design

*Tear Drop Stool*, 2013, reclaimed crate timbers, black resin, oil, shellac, wax  
(H) 710mm x (W) 360mm x (D) 310mm

*Bermuda Stool*, 2013, reclaimed crate timbers, black resin, oil, shellac, wax  
(H) 710mm x (W) 360mm x (D) 310mm

For Gus' submissions, he has employed mortise and tenon joinery, with hand shaped curves filled with black resin. The stools have been finished with oil, shellac and wax to bring out the grain and colour, and improve the feel of the work.

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Gus is a self-taught woodworker whose creative practice has spanned drawing, sculpture and woodwork. After his secondary school education, he attended art school for two years to pursue creative interests. Following on from that period of tuition, Gus engaged various jobs such as factory work and fruit picking. Later, he bought a lathe, taught himself to turn wood, and gradually developed skills in the area of furniture making. Since investing in tools and machinery he has produced and sold diverse works; from turned and carved bowls, salt and pepper grinders, arm chairs and rocking chairs.

Gus recently made the decision to become a professional furniture maker, and started his own business; Gus Fine Furniture Design. He is now working from a small home workshop, converted from a double garage.



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## SARAH CARRUCAN

*Writing Desk*, 2013, reclaimed crate timbers, screws, LivosKunos furniture oil  
(H) 1090mm x (W) 880mm x (D) 680mm (tabletop height 675mm)

Almost every piece of timber from the two allocated crates was used to construct Sarah's two-drawer writing desk. Apart from a few discrete screws added for strength, the crate timber was the only source of material. A key feature of the desk is the hand-cut dovetailed drawers.

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Sarah became interested in woodwork when she started making furniture on the weekends for her newly purchased 1960s built home. She became increasingly interested in furniture making and in 2009 enrolled as a part-time student in Certificate II Furniture Making at her local TAFE. In 2011, Sarah decided to further her studies and started Certificate III Furniture Making at South West TAFE, Warrnambool. The following year she quit her day job as a lawyer and in 2013 spent the whole year at TAFE, completing her studies. This desk was one of her student projects.



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## MARTIN DAVIS

Director, Martin Davis Furniture Design

*Pallet Table 2*, 2013, reclaimed pallet timbers, casting resin, coloured epoxy, food items.  
(H) 670mm x (L) 1350mm x (W) 1120mm

The design of *Pallet Table 2* references the form of salvaged crates. Packaged food items that are typically imported on crates were cast in resin and incorporated into the work, providing a reference to the original use of the timber.

Martin began his design career by studying Landscape Architecture at RMIT, graduating in 1987. He immediately established a landscape architectural practice and remained a director for thirteen years.

In 2001, he decided to pursue his interest in woodwork and began to teach himself all aspects of furniture design and construction. He also completed postgraduate studies in Multimedia at Swinburne University.

He established Martin Davis Furniture Design in 2003 and began making one-off commissions. Martin's work has been exhibited in a range of contexts during his career, including galleries, institutions and outdoor spaces. His furniture has been collected in Australia, USA and Japan. Martin's workshop is located in Waratah Bay, Victoria, Australia.

For further information, please see: [www.martindavisfurniture.com](http://www.martindavisfurniture.com)



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## BRIAN DAWSON

Member of Woodworkers Association of NSW

*Blanket Box*, 2013, reclaimed crate timbers, ammonia, glue  
(H) 510mm x (W) 1000mm x (D) 600mm

The front panel on Brian's *Blanket Box* consists of fifty sections of timber, each cut to a curved profile and glued side-by-side to produce a raised relief. The back and side panels are butt-jointed and the top of the box has domino joints.

Brian is a semi-retired management consultant. He has been working with wood for twenty years and is mainly self-taught. Three years ago he spent time at Sturt School for Wood in Mittagong under the tuition of Toby Muir-Wilson. Brian is a member of the Woodworkers Association of NSW and was recently accepted to the Committee.

For more information, please see: [www.flickr.com/photos/brian\\_dawson](http://www.flickr.com/photos/brian_dawson)





## SANDRA DEAN

Member of Eltham & District Woodworkers

*Folding Chairs*, 2013, reclaimed crate timbers

Quarter size chair: (H) 390mm x (W) 280mm x (D) 430mm

Three-quarter size chair: (H) 750mm x (W) 390mm x (D) 590mm

Full size chair: (H) 950mm x (W) 530mm x (D) 940mm

*Folding Chairs* is based on a design that originated in Broome, commonly known as a Pearlers' Chair.

Sandra began working with wood when she studied teaching in the early 1980s. She completed a Bachelor of Education and taught in secondary schools for twenty years. She then joined the Eltham & District Woodworkers club in 1991 and has been exhibiting her work in all of their annual exhibitions.

Sandra began making rocking horses using huon pine, then finishing those works with oil. She then made a number of rocking horses using kauri pine and a traditional painted finish. Most of those works were made for the Eltham & District Woodworkers club raffle.

Sandra has been exploring the different characteristics of timber for some time, and often uses recycled wood in her pieces. Of late, she has become more interested in carving and sculpture.



## GARY DUMARESQ

*16-hour Coffee Table*, 2013, reclaimed crate timbers

(H) 530mm x (W) 900mm x (D) 750mm

Gary aimed to show the natural features of the reclaimed timbers in his work *16-hour Coffee Table*.

Gary is a final year, mature-age apprentice at Jimmy Possum Furniture in Bendigo. After collecting the crates, he decided to build a coffee table in a minimalist design. In preparing for the work, Gary only drafted one quick sketch on his workbench and imposed a sixteen-hour time limit in which to construct the table from start to finish. As refined woodwork is a labour-intensive practice that requires craftsmanship and sensitivity, he was interested in creating an aesthetic outcome with a time restriction.



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## PETER DUNN

*Side Table*, 2013, reclaimed crate timbers (including rock maple), hard white shellac, wax  
(H) 580 mm x (W) 470 mm x (D) 470 mm

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Peter has been building and renovating houses since the early 1970s and his current house in Kurrajong was built completely by himself. This work included, but was not limited to the carpentry, construction of the kitchen, bathroom vanity units and windows, as well as the refurbishment of the old windows and various doors. After the completion of this project, Peter enrolled in classes with furniture maker Paul Floyd, and over the following two years refined his skills.

Peter describes himself as an amateur woodworker, however he has had various commercial commissions including the construction and fitting of a complex restaurant wine cellar and wine racks, and a bookshop fitout.

Peter has been a member of the Woodworkers Association of NSW for more than fifteen years and has been a member of their Committee for four years.



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## RAYMOND FFRENCH

President of the Waverley Woodworkers Club

*Student Desk Ensemble*, 2013, reclaimed crate timbers  
Desk with draw, (H) 750mm x (W) 890mm x (D) 735mm  
High back Chair with laminated seat, (H) 900mm  
Rubbish Bin, (H) 255mm x (W) 245mm (D) 245mm  
Lidded Paper tray, (H) 65mm x (W) 330mm x (D) 250mm  
Pencil box, (H) 75mm x (W) 250mm x (D) 100mm  
Turned Potpourri container with lid, (H) 70mm x (W) 60mm  
Flip-lid Utility Box, (H) 80mm x (W) 100mm x (D) 100mm  
Paper Weight with Clock, turned Pen and turned Letter opener, (H) 125mm x (W) 70mm x (D) 50mm

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When Ray retired eleven years ago he was looking for a hobby. He went to a chair making class and his interest in woodworking blossomed. As he enjoys making chairs, tables and boxes for family and friends, he thought he would bring all of those elements together in his *Create from a Crate* entry. Ray very rarely purchases new wood. He uses old timber which has been donated by friends, and in return, he makes them a box, pen or pepper grinder. It is his belief that an old wall stud or floorboard is an item to treasure for years to come. Ray joined the Waverley Woodworkers Club eight years ago.





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## JOEL GRESHAM

*Herb Garden*, 2013-14, reclaimed crate timbers, water-based coloured stains, jute twine, glue (H) 300mm x (W) 1000mm x (D) 650mm

*Sundial*, 2013-14, reclaimed crate timbers, metallic dust, stainless steel, Hydrostone, glue (H) 100mm x (W) 500mm x (D) 350mm

Joel has created two pieces of work from the timber crates. *Herb Garden* is designed to hold various shaped pots that could be used to grow herbs and lettuce. Joel added sections of colour to the wood with water-based wood stains, while retaining the natural look and feel of the crate material. The work has been finished in a UV resistant coating to help protect it from weathering.

From the remaining pieces of crate timber Joel created a *Sundial*. The piece is designed to be mounted in a gardenscape and differs from traditional sundials because instead of reading the time of day, Joel's sundial shows how many hours of sunlight are left in any day of the year. Placed outdoors, one can follow the shadow to its very tip and read off the nearest number to find out how long before the sun sets. The aim of the piece is to address the importance that we place on time compared to the natural cycles of sunrise and sunset.

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Joel is a design engineer who recently started to enjoy spending time in the shed working with wood, metal and electronics. This is the first time he has entered a woodworking exhibition. His intention was to turn the crates into something functional for outdoor use, and design aesthetically unique objects.



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## DAVID HALL

*Kelly Cabinet*, 2013, reclaimed crate timbers (H) 1600mm x (L) 450mm x (W) 270mm

The *Kelly Cabinet* references the iconic Kelly Gang armour that was constructed from reconstituted plough boards. David's references to the Kelly Gang narrative are notable, as he resides in Benalla, a town with strong historic connections to Ned Kelly. Through the piece, David has intended to impart a sense of whimsy so that the work can be enjoyed without being taken too seriously – he is hopeful that the Kellys would approve.

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David is a semi-retired engineer and an amateur woodworker. He has been a member of the Victorian Woodworkers Association for approximately twenty-five years. His woodwork style is modern and derived from his own designs. His output is small and mainly produced for his own use. David has however exhibited several works over the years, including submissions to the 2005 and 2006 *Create from a Crate* exhibitions.





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## PETER HARRIS

Member of the Woodworkers Association of NSW

*Bulging Box*, 2013, reclaimed crate timbers (including American oak and maple), additional douglas fir, various veneers  
(H) 480mm x (W) 550mm x (D) 410mm

Handles from *Art by Degrees*

Peter has been toying with the idea of the *Bulging Box* for some time. This work follows on from a coopered box that he made a couple of years prior.

He was introduced to woodwork at primary school. For Peter, woodworking provides a release from day-to-day tensions. He explained, 'it is great to come home from work and bash around a bit of wood'.

He is, for the most part a self-taught practitioner, however he has taken some classes in veneering and marquetry. Fine Woodworking and Australian Wood Review have been great resources for his practice. Peter's works mostly comprise of utility items that have been made for his house. In the last few years however, he has made a few boxes including one piece that won second prize in the Royal Easter Show in Sydney.



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## PIP HAYDON

*Tom's Offcuts*, 2013, reclaimed crate timbers, epoxy resin, food safe tung and citrus oil  
Dimensions various, from (W) 150mm x (D) 25mm to (W) 330mm x (D) 25mm

Designing and making wooden tools that are quiet, efficient and a pleasure to use in the preparation, cooking and serving of food is an ongoing project for Pip. During a class at the Victorian Woodworkers Association's School of Woodcraft, a friend Tom handed Pip a number of timber offcuts from his *Create from a Crate* project. She took the opportunity to experiment with different utensil shapes, making a variety of spoons, scoops and stirrers. Pip attempted to use all the offcuts regardless of the condition or shape of the wood. As a result remnants of nails and large cracks are present in the design. For instance, the scoop and the large spoon have the existing curves from the crate timber.

YouTube videos have been a source of great support for Pip, as they have allowed her to source the relevant information in order to make wooden spoons. She is a keen cook and maker of things, and a couple of years ago she started thinking about making wooden utensils for doing particular jobs – a stirrer that would push onions around the bottom of a stew pot, a light shallow spoon that could gently fold flour into cake mixtures and a sturdy spoon for handling mashed potato.

Pip has completed a Masters of Fine Art Research at Monash University and received a VC's Commendation for Masters Thesis Excellence. Since 2008 she has studied at the School of Woodcraft. Notable solo exhibitions include *The Food Paintings*, Blindsight in Melbourne, 2005, and *The Striped Paintings*, Alluvial Gallery in Bendigo, 2006. In 2000, Pip received the *Marten Bequest Travelling Scholarship* for painting and the *Minister's Award* for excellence in art, Queensland Art Gallery.



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## ROD JONES

*Nesting*, 2013, reclaimed crate timbers  
(H) 680mm x (W) 700mm x (D) 500mm

Rod is interested in carving representations of birds in flight, with their spectacular show of movement – soaring, swooping and diving. This current exhibition piece *Nesting* that depicts a pair of eagles collecting sticks and starting to build their nest in a tree fork.

Eagles build their nests in the tallest of trees, giving them the best view of their surrounds. They interweave a collection of sticks in a tree fork near the trunk where it is the strongest. It can take up to three months for an eagle to build its nest from scratch.

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Rod began carving in 1992 and in the same year he was awarded a set of carving chisels in a competition. In 2012, he won the Victorian Woodworkers Association's *Stormwood* competition. Rod has entered the *Create from a Crate* exhibition every year since its inception in 2003.

The majority of Rod's carvings are now created with one of his many angle grinders, die grinders or dremels, which are fitted with carbide cutting wheels and burrs. Rod often travels distances in search of trees and stumps that have succumbed to the elements, for example through fire, termites or drought. He also collects species of acacia and eucalypt from the Yarra Valley, Buloke from the Western District and red gum from the Riverina.

Some of Rod's carvings and sculptures can be found in the Casey Council Wetlands, Tianjin Gardens in China, Tooradin Foreshore Reserve and Federation Square in Ringwood. The Australian Olympic Committee commissioned Rod to make gifts for dignitaries attending the London Olympic Games and he has been carving the Yarra Ranges Council, Australia Day Awards for the past ten years.

For further information please see: [www.rodswoodcarving.com.au](http://www.rodswoodcarving.com.au)



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## CRAIG MATHESON

Craig Matheson Woodturning

*Beast to Beauty*, 2013, reclaimed crate timbers, edged in red gum  
Dimensions variable

Dressing table with mirror, drawer and matching stool.

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Craig Matheson started woodturning in 1993 in the small country town of Finley, New South Wales. He works from a modest shed on a large block at the back of his family house.

When Craig began his business he mainly turned small timber items. His practice has evolved and he now makes larger items such as tables, beds, television wall units, book shelves and even antique car dashboards and door trims. Craig also repairs, restores and reinvigorates all types of new and antique furniture such as, cutlery canteens, ox-drawn carts, and the framework on early 1900s Chevrolet trucks with spoked wheels.

He and his wife Rebecca built their home and share their lives with their three daughters, one year old Billie, two year old Indie and six year old Lindsay.





## WILL MATTHYSEN

*Clock 174*, 2013, reclaimed crate timbers (including various American species including oak, maple, sycamore, cherry, beech)  
(H) 1510mm x (W) 580mm x (D) 295mm

Will Matthyssen is a self-employed clockmaker from Warrandyte, Victoria. During the past twenty years he has designed and made over 170 unique clocks of all shapes and sizes for clients in Australia and overseas. He exhibits his work regularly, and has won numerous awards.

For further information, please see: [www.willmatthyssen.com.au](http://www.willmatthyssen.com.au) and [www.facebook.com/WillMatthyssenClocks](https://www.facebook.com/WillMatthyssenClocks)



## MICHAEL McGRATH

Accent Creations

*Rustique*, 2013, reclaimed crate timber (including American oak)  
(H) 1000mm x (W) 450mm x (D) 450mm

Michael started playing with wood as a young boy, helping his father build sailing boats in Canada and later restoring antiques in Cambridge, England. After twenty years tinkering with antiques and renovating old houses, Michael discovered Richard Crosland's School of Fine Furniture in Sydney, where he settled into the relaxed workshop atmosphere to design and create the pieces that he had often dreamed about.

Michael prefers to use recycled or salvaged wood, which he advises does not mean rough or rustic, 'far from it; pre-loved timber is well seasoned and often of a size and quality no longer readily available'. Over the years, he has collected a range of Australian timbers, mostly rescued from beautiful old buildings that were being demolished for redevelopment. According to Michael, searching through demolition yards and tree-salvage operations for that special piece of wood is a pleasurable component of his practice and stimulates Michael's creative juices.

Previous exhibitions include *Chifley Square Exhibition*, Sydney, 2012, *Studio Furniture* 2010, Bungendore ACT, 2010 and *Create from a Crate*, 2005. He has also exhibited annually in the Furniture Industry Association of Australia (FIAA) Sydney exhibitions.

For further information, please see: [www.accentcreate.com.au](http://www.accentcreate.com.au)



## JOHN MONUMENT

*Escape the iPad*, 2013, reclaimed crate timbers, nails, elastic bands  
(W) 970mm x (D) 520mm

John's exhibition piece entitled *Escape the iPad* is inspired by his grandchildren.

His early passion for woodworking motivated him to enrol in a furniture making course at Box Hill TAFE, over thirty years ago. Ever since, John has been kept busy creating both commissioned woodwork pieces and items for friends and family. He mostly works with recycled timber, and favours the use of Queensland hardwoods.



## LIBBY O'BRIEN

*count(eract)ing sheep*, 2013-14, reclaimed crate timbers (including cherry and oak), painted plastic lambs, inland driftwood  
(H) 450mm x (W) 450mm x (D) 300mm

The act of counting an endless stream of white sheep jumping over a fence is a mental exercise used in some cultures to lull oneself to sleep. Research has revealed that this repetitive, rhythmic motion can sometimes counteract one's ability to get to sleep.

Libby's exhibition piece is designed to act in opposition, allowing the sleeper to relax... rest easy through the incorporation of inactive gentle lambs nestled down for a good night's sleep. Her inspiration for the piece came from the rural setting where she lives, the surrounding farmland, its history, the old barns and wooden fences and the arrival of two new lambs on her property. The stencils on the crates resemble scaled-down graffiti, referencing the bailing stencils shearers historically used to write their names on the walls of the woolsheds. The structure of the piece has been kept simple and mixes rough and smooth textures. Humour is evident in *count(eract)ing sheep*, and Libby has even managed to slip in an anagram of 'crate' to complete the title and concept.

Libby says she likes playing with ideas, words and scale. Starting with a basic furniture item, she initially thinks about its function, then challenges herself conceptually. She has a Bachelor of Education in Visual Arts and a Post-Graduate Diploma in Theatre Design and has been involved with the Victorian Woodworkers Association since 1994.

Her arts practice has been diverse. Libby has participated in local and international arts festivals, multimedia theatre productions and performances. She has worked as a curator, documentary filmmaker and photographer and has both taught and exhibited. Her true love is working with wood, especially recycling, salvaging and transforming... nail holes, splits, warps and all.





## STEPHEN ORAM / ANDY RIGBY

*26 String Celtic Crateharp*, 2013-14, reclaimed crate timbers (including American red, white oak, poplar) hoop pine, brass nylon strings, steel machine heads, de-waxed white shellac, carnauba wax  
(L) 845mm x (W) 614mm x (D) 295mm

*26 string Celtic Crateharp* is a modern version of a traditional celtic folk harp. The carving in the pillar is of the two-headed Salmon of Knowledge – a modern interpretation of a traditional motif. The ascribed significance of this motif varies in its telling and there is usually a religious theme involved. The artists favour the interpretation where the head pointing down is singing to the earthbound audience, while the up-looking head is singing to the heavens!

Stephen began woodworking as a professional in 1989, through the mentorship of Helen McPherson and Neville Selleck, at the Meat Market Craft Centre in North Melbourne. Trading under the name of Stephen Oram Unique FurnARTure, based in Old Hepburn, Stephen's main woodworking activity is the production of Celtic Lap Harps, made in concert with Andy Rigby since 2002. Other work includes bespoke furniture and sculptural pieces.

Andy has been playing the folk harp for twenty-five years and has absorbed music from many folk cultures around Melbourne and abroad. His most recent associations have been with Polly Christie, Blackwood, Moving Harps, Bob Ballantine, Martin Tucker, Riley Lee and Gillian Alcock. Andy plays a variety of other instruments and conducts school and community workshops, which centre around making and playing marimbas and flutes. He also makes and sells folk harps. Andy plays on a thirty-six string Paraceltic harp of his own design and making, and a variety of lap harps, including a brass-strung copy of the ancient Gaelic harp. The folk harps he makes at home in Central Victoria are hybrid designs incorporating features from the Paraguayan harp and Celtic traditions.



## ANDREW POTOCNIK

*Pod X*, 2013, reclaimed crate timbers (including pin oak – quercus palustris)  
(H) 550mm x (W) 100mm x (D) 60mm  
*Great Fragile Land*, 2013, reclaimed crate timbers (including pin oak – quercus palustris)  
(H) 105mm x (W) 708mm x (D) 55mm  
*Still Life*, 2013, reclaimed crate timbers (including pin oak – quercus palustris), medium-density fibreboard  
(H) 450mm x (W) 580mm x (D) 30mm

Since childhood, whenever Andrew wanted or needed to make something, he found wood to be the first material he turned to. It wasn't always the best choice, but it was a material he felt comfortable with, and one that he could convert into whatever he needed.

At secondary school, he met a teacher who encouraged creative use of wood, setting convention aside in order to explore aspects that were radical at that time. The teacher encouraged Andrew to salvage and recycle wood and taught him to appreciate wood for its intrinsic qualities such as colour, smell, feel and grain.

As an artist, Andrew has continually found the inspiration to explore new directions in creating objects from wood. As a teacher, he has tried to pass information onto his students, hoping that they too will be inspired to explore wood. Andrew celebrates wood as a living material that grows around us, as a material that can give voice to ideas conjured in our minds, and as a material that says something about our culture and world.

Andrew completed a Bachelor of Education (Art & Craft), Melbourne College of Advanced Education. He has been involved in exhibitions, including *Inside & Outside The Box*, del Mano Gallery, Los Angeles, USA, 2011, and *Masterworks*, Swiper's Gully, Victoria, Australia, 2009. He is a regular writer for Australian Wood Review, contributing product evaluations, exhibition reviews and instructional articles to many editions since 1995. He also regularly writes for Woodturning, based in England and Woodturner, journal of the American Association of Woodturners.



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## ALEX RAINS

Alex Rains Furniture

*Unfinished Symphony*, 2013, reclaimed crate timbers, non-toxic glues, natural oils  
(H) 600mm x (W) 1600mm x (D) 100mm

This piece explores gradients

Old ----> New

Square ----> Curved

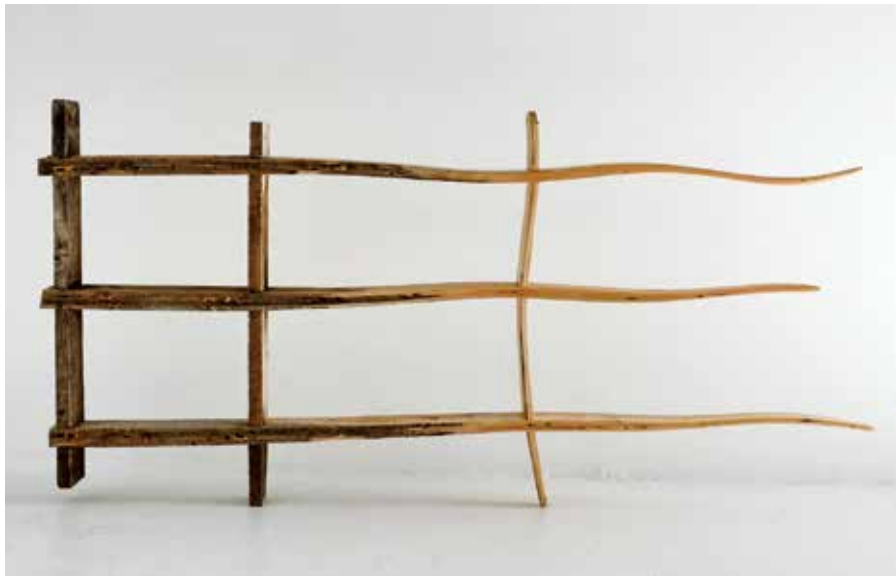
Harsh ----> Soft

Alex wanted the transition from a found piece of timber to a finished piece to be visibly apparent in his piece, *Unfinished Symphony*.

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Alex Rains Furniture specialises in custom furniture, as well as residential and commercial joinery using recycled and farm grown timbers.

For further information, please see: [www.alexainsfurniture.com.au](http://www.alexainsfurniture.com.au)



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## CLIVE ROBINSON

*Sticks*, 2013-14, reclaimed crate timber  
(H) 900mm x (W) 1800mm x (D) 400mm

*Sticks* is inspired by the bamboo scaffold used in the Asian building industry. This work functions as a hall table.

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Clive graduated from RMIT in Furniture Design in 2000. He has been designing bespoke furniture for ten years.



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## TOM SCOTT

TFSScott Woodworking

*Sitting Stool / Side Table*, 2013-14, reclaimed crate timbers, epoxy resin, osage orange, Danish oil, paste wax

(H) 450mm x (W) 400mm x (D) 400mm

*Lamp with Asa-No-Ha Pattern*, 2013-14, reclaimed crate timbers, Tasmanian Myrtle, Danish oil, paste wax

(H) 300mm x (W) 260mm x (D) 260mm

*Sitting Stool / Side Table* was inspired by the work of modernist architect and designer Alvar Aalto. Tom has adapted the design of Aalto's iconic four-legged stool for construction with crate timber. His intention was to show the potential of this material by removing its weathered layers to emphasise the detail in its grain.

*Lamp with Asa-No-Ha Pattern* appropriates the form of the Shoji screen used in traditional Japanese architecture for walls and doors. Because Shoji screens are translucent, the lamp will project the piece's intricate Asa No Ha (Hemp Leaf) pattern onto its surrounds. The project was something of a personal challenge for Tom as he wanted to see if he could apply delicate joinery techniques on a miniature scale, using recycled timber.

Tom, a carpenter by trade, started woodworking in 2011 in his spare time, studying under John Diorities at the Victorian Woodworkers Association. Tom aims to create functional pieces that highlight the grain, colour and figure of the timbers that he uses.

At the last Victorian Woodworkers Association exhibition in 2012, Tom exhibited a hall table. Since the exhibition he has produced a variety of pieces for friends including a coffee table and a Japanese style shoji screen. He has recently completed a light fitting for a Port Melbourne wine bar, and a label applicator for a boutique Melbourne coffee brewer.

For further information, please see: [www.facebook.com/tfscottwoodworking](http://www.facebook.com/tfscottwoodworking) and [www.lumberjocks.com/tfscottwoodworking/projects](http://www.lumberjocks.com/tfscottwoodworking/projects)



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## ALEX SPRINGALL

Alex Springall Fine Woodwork

*Flexible Triangle*, 2013, reclaimed crate timbers (including American oak, rock maple), plywood, epoxy, PVA glue, shellac, Kunos oil

Dimensions various: (H) 400mm x (W) 800mm x (D) 800mm (square)

2 x (H) 400mm x (W) 565mm x (D) 565mm (square)

(H) 400mm x (W) 1130mm x (D) 565mm (rectangle)

(H) 400mm x (L) 1600mm x (W) 1130mm x (D) 1130mm (triangle)

(H) 400mm x (L) 800mm x (W) 565mm x (D) 565mm (individual)

This set of coffee tables is designed to be flexible in use. *Flexible Triangle* can be arranged as a centerpiece in either one or two squares, one rectangular configuration, as one large corner set or as four individual small triangular tables.

Alex was a hobby woodworker for many years while working as a hydrographer. He made mainly boxes and small tables that he occasionally sold to friends. During this time he undertook a woodwork course with the late Les Miller of the ABC's *Weekend Woodies* show. Alex then started making pieces to order and selling them through a retail outlet. In 2002, after one meeting too many at work, he spent a year at Sturt School for Wood. Alex 'retired' in 2004 and now focuses his attention full-time on making boxes, furniture and decorative pieces on commission and for sale through galleries.

His strongest design influence is contemporary Australian furniture and art. Perhaps because of his technical background, most of Alex's designs show geometric forms, rather than organic shapes. He states that his work has been strongly influenced by Japanese art and furniture.

Alex has been involved in major exhibitions, including *The Kauri Project* Royal Botanic Gardens in Sydney, 2010, and *Touchwood*, Meat Market in Melbourne, 2005. He was also the winner of the Australian Wood Review Open Box Competition in 2008.

For further information, please see: [www.springall-fine-woodwork.com](http://www.springall-fine-woodwork.com) and [www.facebook.com/SpringallFineWoodwork](http://www.facebook.com/SpringallFineWoodwork)





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## MARK WAKEHAM

The Timber Tailor

*Beside Tables*, 2013, reclaimed crate timbers (including elm and sycamore)  
(H) 460mm x (W) 400mm x (D) 300mm

According to Mark his entry has been influenced by James Krenov and the meandering curves of the rear elm panels references the work of the late George Ingham.

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Mark inherited an interest in making things from his grandfather Herb Butler who spent endless hours in his workshop. Among other things, Herb invented a novel fishing spool reel and made his wife an electric frying pan for their wedding in the early 1920s. This was years before Sunbeam filed their first patent for a similar product. His interest and passion for working with fine wood however started in his late teens when he timidly paid his first visit to Mathews Timber and came home with a small piece of blackwood. The moment Mark turned his father's blunt Stanley Plane to the blackwood he was in love, giving birth to a lifelong passion. Renowned Swedish born woodworker Jim Krenov fanned the flames, and when establishing his woodwork business – that he runs concurrently with his professional work – he named it *The Timber Tailor*. As Mark approaches retirement from his professional job, he plans to become much more active with *The Timber Tailor*.



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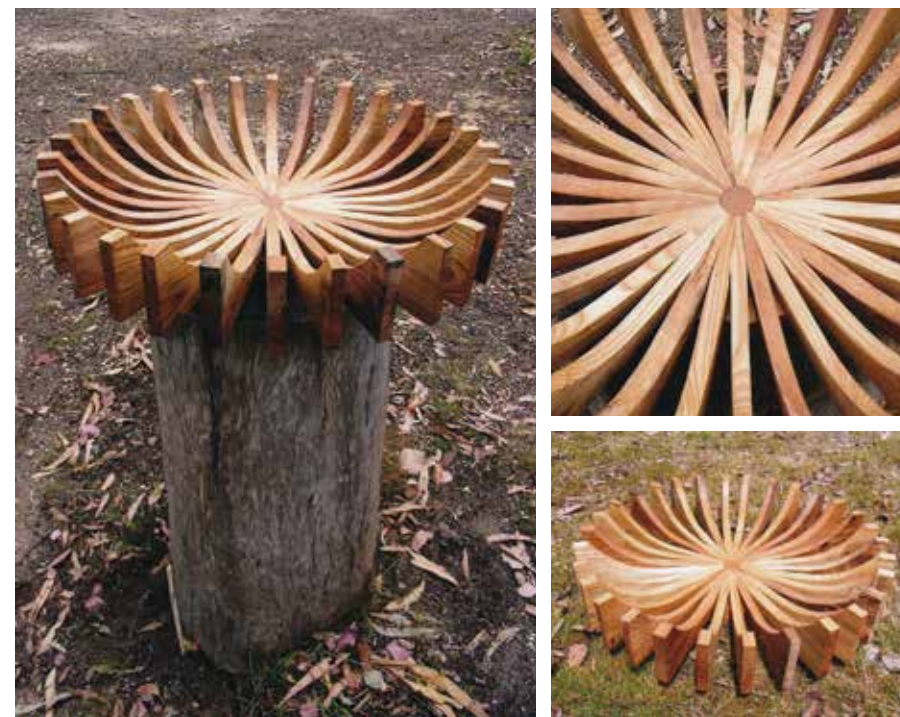
## ALAN WEST

*Twelve Degrees*, 2013, reclaimed crate timbers  
(H) 135mm x (D) 600mm

Alan's submission is titled *Twelve Degrees* (derived from the angle at the end of each of the thirty radiating arms of the work). The repetitive shape of the arms highlights the variations of the boards used to top the crate. Traces of the original surface have been retained to emphasise the source of the material.

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Alan began his working life teaching secondary arts and craft with a woodcraft major. Since retiring about twenty-five years ago, he has been involved with the Hand Tool Preservation Association and the Eltham & District Woodworkers. His activities have included: demonstrating traditional bushcraft skills, teaching, exhibiting, and commission work. Alan spent many years introducing the staff and students at Typo Station (now Evolve) and Mittagundi in the high country, to the pleasures of creating bush furniture. The materials he uses are all reclaimed or taken from fallen trees. Alan has had many solo and group exhibitions, and commissions for private collections as diverse as the State Craft Collection, Collingwood Children's Farm and Buckingham Palace.





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## BRIAN WIGG

*Venus de Melbourne*, 2013, reclaimed crate timbers, plywood, glue, screws  
(H) 800mm x (W) 500mm x (D) 300mm

Brian's piece is called *Venus de Melbourne*. Venus is the Greek God of love and fertility and has been depicted in many forms, but this piece was inspired by a famous statue found on a Greek Island called Milo. The statue was restored and has subsequently been named Venus de Milo. He carved a similar piece out of Mount Gambia limestone, and in that piece he attached a negative of the statue to illustrate the process of converting a block of limestone to a three-dimensional sculpture. He used the same principle in this timber sculpture, in that he created a block of timber from the accumulated crate timbers and from that block, the positive and negative sculptures were created. Brian has expressed that each object could stand alone in their own right, however the negative sculpture would require further explanation without the positive sculpture viewed alongside it. The order of each individual piece was chosen to suit the dimensions required of the sculpture and not for any visual effect. The combined pieces took more than one-hundred hours to create.

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Brian credits himself as a part-time sculptor and first-time wood carver.



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## STEPHEN ZIGURAS

Eco wood design

*Bowl: Interrupted*, 2013-14, reclaimed crate timbers (including ash and Norway spruce)  
(H) 140mm x (W) 450mm x (D) 440mm

*Bowl: Interrupted* is a continuation of a series of bowls Stephen began making in Copenhagen. The bowls were partly inspired by the location of his workshop on Teglgårdstræde (Tileyard Street) within the old city walls, and the interlocking patterns of tiles that its name suggests.

For *Bowl: Interrupted*, Stephen wanted to explore a net-like effect by separating the pieces, and emphasising the two 'white space' radial patterns made by the intersection of five and six pieces alternatively. All of the pieces, including the connectors, have been made from crate material. The timber has been finely finished on the inside of the bowl, but he has left rougher textures on the outside. This effect alludes to a refined piece that is made from rugged stock.

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Stephen has been designing and making furniture for more than a decade, but his life as a woodworker began in earnest in 2010 when both he and his partner were living in Denmark. Stephen established Eco wood design in Copenhagen, specialising in custom-designed and built furniture.

He uses recycled timber when he can, as well as other sources such as plywood and sustainably sourced timbers. In making the pieces, he uses a combination of traditional methods such as dovetails, as well as more modern techniques, like biscuit joinery.

In terms of design principles, Stephen was strongly influenced by the simplicity of the Arts and Crafts movement, and the balance and restraint of Japanese aesthetics. More recently, he has been interested by the new mathematics of architecture and has embraced novel forms. Some examples include the Slide Table, and the K bowl series, which use the triangle as a defining motif.

Returning from Copenhagen to Melbourne in early 2013, Stephen now operates from his workshop in Brunswick, where he designs and builds furniture to order, as well as some homewares.

For further information, please see: [www.ecowooddesign.com.au](http://www.ecowooddesign.com.au) and [www.facebook.com/ecowooddesignAus](https://www.facebook.com/ecowooddesignAus)



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Victorian Woodworkers Association established its first *Create from a Crate* exhibition in 2003. It has subsequently been held in 2004, 2005, 2006 and 2014.

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Special thanks to all those artists who took up the challenge of creating a work from a crate. This exhibition would not have been possible without their contributions.



Cover Image, Stephen Ziguras,  
*Bowl: Interrupted*, 2013-14, reclaimed crate timbers.  
Image Credit: Viki Petherbridge